



DUBLIN
GRAND OPERA SOCIETY

Festival of
ITALIAN OPERA

Gaiety Theatre

DUBLIN

Spring 1957



Souvenir Brochure



HIS EXCELLENCY, THE PRESIDENT OF IRELAND
and
MRS. SEÁN T. O'KELLY
at a performance of the opera last year.

Also L. to R.—Lieut.-Col. W. O'KELLY, Chairman of
the Society; His Excellency ALDO M.
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SINCE its foundation in February, 1941, the Dublin Grand Opera Society can justly claim to have made considerable progress on the long and difficult road that leads to true artistic achievement.

We are very pleased with the success that has attended our combined efforts to provide operatic performances of high merit in this country, and we are grateful to our patron members and to the ever-increasing number of our friends and supporters who have encouraged and helped us.

John F. Larchet.

President, Dublin Grand Opera Society

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THE FIRST MEETING OF THE SOCIETY

"36 Percy Place, Ballsbridge.

18th February, 1941.

Dear Sir or Madam,

A meeting of those interested in the production of Grand Opera in Dublin at the Gaiety Theatre, will be held in the Central Hotel, Exchequer Street, at 8 p.m., on Thursday next, 20th February. You are cordially invited to attend.

William O'Kelly (Capt.)

Ann Clarke (Miss)."



In February, 1941, a number of Dublin opera lovers received a copy of the above notice. As a result, over 150 attended a meeting in the Central Hotel, Dublin, and the Dublin Grand Opera Society was founded. The Society had a very humble beginning—no funds; no rehearsal rooms; no wardrobes, etc. Its members had one great asset, unbounded confidence, and this has contributed in no small way to the success of the Society in the intervening years.

Some members of the committee elected at the meeting called on Mr. Louis Elliman, Managing Director of the Gaiety Theatre, Dublin, and he agreed to the Society performing one week of opera at that Theatre during the following May. It was decided to perform three operas, LA BOHEME (Puccini), IL TROVATORE (Verdi) and LA TRAVIATA (Verdi). The next problem was to find a place in which to rehearse the chorus. Mr. Louis Elliman allowed us to use the rehearsal room in the Theatre Royal for this purpose. With Miss Julia Gray in charge, chorus rehearsal commenced. Principals and conductors were engaged and all arrangements completed in time for the opening performance on Monday, the 21st May, 1941. The theatre was packed when the curtain went up on ACT I of Verdi's La Traviata. The performance was enthusiastically received and the season was an outstanding success, far exceeding the highest hopes of the members of the newly-formed Society. The final performance that week was Verdi's Il Trovatore and curtain after curtain had to be given in reply to the applause of the audience at the conclusion of the performance.

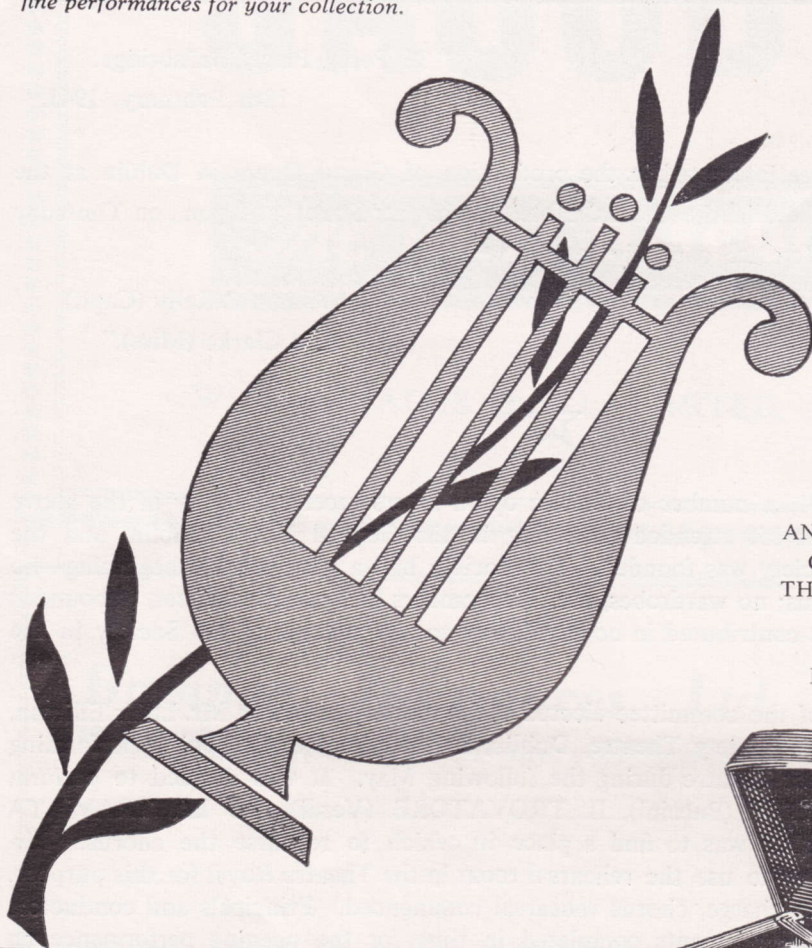
Mr. Louis Elliman then offered a one-week season at the SAVOY THEATRE, LIMERICK. This was accepted and it was a happy party that set out from Kingsbridge Station, Dublin, for Limerick one Sunday morning in June, 1941. The operas performed at the Gaiety Theatre were repeated in Limerick with great success.

(Continued on page 13)

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Andrea Chenier

FRANCA SACCHI

GINO SARRI

ANTONIO MANCA SERRA

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conducted by

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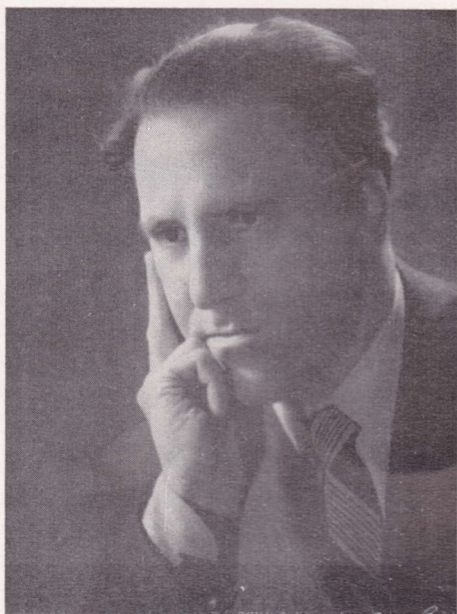
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LA TRAVIATA

GIUSEPPE VERDI

Having seen a performance of "Camille" a play of modern Parisian life by Alexandre Dumas the younger, in Paris, Verdi was so attracted by the play that he asked his librettist to write the plot into an opera for him and thus the lovely music of La Traviata was created.

ACT I. Violetta Valéry, one of the most beautiful and noted of the Paris courtesans is entertaining her friends at her house. One of them, Alfred Germont, whilst the guests make merry in the adjoining ballroom, declares his love for her which has absorbed him for over a year. Her better nature is awakened by his sympathy and appeal and she promises to abandon her wasteful life, which has already left its mark on her health, and to devote herself to him.



VIRGINIA ZEANI
(Soprano)



GABRIELLA TUCCI
(Soprano)

ACT II. They have been living happily for some time in a villa near Paris until Alfred learns from Annina, the maid, that Violetta has been secretly disposing of her jewels in Paris in order to maintain their abode. In dismay, Alfred flies to Paris to raise funds by his own efforts and thus misses his father who now arrives at the villa, who has traced him there. Germont pere, with all the eloquence and arguments at his command finally persuades Violetta that her life with Alfred will only succeed in ruining his family and wrecking Alfred's career. In despair and renunciation, she scribbles a note for Alfred that she has returned to her old life and leaves the villa. Receiving the note on his return, Alfred, in his grief and unhappiness, ignores his father's impassioned appeal to

OPERA



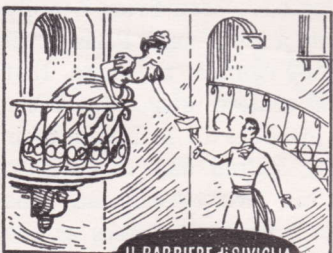
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return to his home and hastens back to Paris to find her.

ACT III. Alfred finally discovers Violetta with the Baron Duphol at a party in the apartments of Flora Bervoix. Gambling recklessly he wins heavily from the Baron and during an interval in the revelry, he upbraids Violetta bitterly for her desertion of him and implores her to return with him to the villa. Remembering her promise to Alfred's father, she gives no explanation of her apparent faithlessness and refuses him. Calling in the guests, Alfred in anger, casts his winnings at her feet, declaring that he thus has paid her in full. The Baron challenges him to a duel and the guests spurn him as Alfred's

father now arrives. Germont pere, appalled at the result of his previous intervention, now leads his son away.

ACT IV. Ill from the excesses of her past life and pining for Alfred for whom she is too proud to send, Violetta receives a letter from Germont pere and learns that Alfred has wounded the Baron in the duel and that Alfred has been told everything by his father. They are both on their way to see her. Reunited and reconciled at last, they promise never to separate again, but the wings of the Angel of Death are already fluttering overhead and as Germont pere returns with the Doctor, Violetta sinks to her death as the group sorrowfully realize her true spirit.

The First Meeting of the Society

Continued from Page 7.

From this happy and successful start the Society has on the artistic side made big strides. On the financial side, however, the production of any new or little known work is a big risk.

It has often been said that the Society is giving the opera-going public too much of the Traviatas, Bohemes and Il Trovatore, whilst the public demand is greater for the popular operas. It is not generally known that in the sixteen years since its foundation, the Society has performed 45 different operas and these have included the works of 23 composers.

Whilst in 1941 we sponsored four weeks of opera, seven operas in all; in 1950 we had eight weeks and fourteen operas in all.

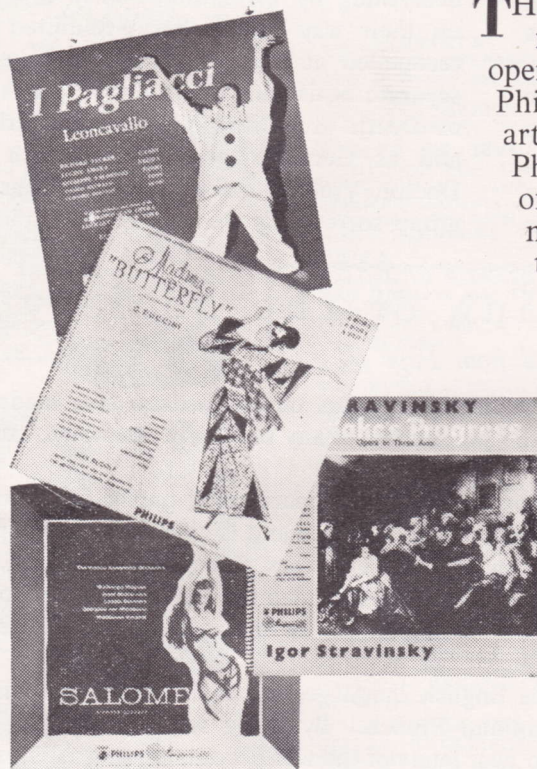
In addition to singing operas in the English language, the members of our chorus have sung various operas in Italian, German and French. By doing so our members have made it possible for Dublin opera-goers to hear many of the world's outstanding artistes and some of the lesser-known and rarely-performed operas, i.e., PELLEAS & MÉLISANDE (Debussy) etc. The foundation of the Patron Membership was a big step in securing the future of the Society and at present the Society has 450 Patron Members. There is room for many more and I am sure with the present influential and active Patron Members' Committee there will be a big increase in membership.

The joining with Radio Eireann and presenting our operas in association with that body has resulted in a big improvement on the artistic side of our productions and the relay of performances by Radio Eireann has enabled music lovers in all parts of Ireland to hear our performances.

What of the future? With a continuation of the support it at present receives for the Italian Seasons, the Society should be in a position to maintain the present standard. Any improvement in that support should result in an improvement in the standard of performance. So it is up to each and every one interested to do his or her part in strengthening the position of the Society.

WILLIAM O'KELLY, Lieut.-Col.
Chairman.

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GRAND OPERA IN DUBLIN

by "ROBERT MATHEW"

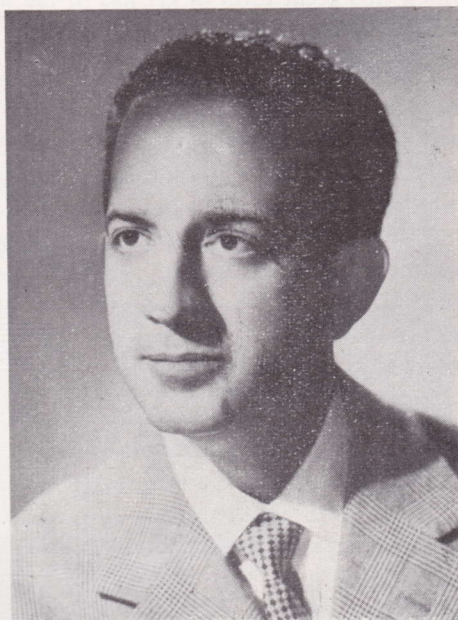
(With acknowledgments to the Capuchin Annual Office).

I REMEMBER a friend of mine telling me that when leaving his hotel one lovely summer's morning in Naples to go to 7 o'clock Mass, he was greeted the minute he came outside the door with the strains of Vissi d'Arte in clear soprano warble. What a surprise he got when he discovered that the singer was a brown-eyed Italian youngster leaning over the edge of a fountain, rippling the water with his hand. The voice was small, the notes were true, the whole bearing of the gamin nonchalant. In a moment he knew he shouldn't be surprised—he was in Italy, where opera lives with the people.

Real music, great art, true culture are in the bones of these people and, nowadays, the actors and actresses of Italy lead the world, even the film world—to such a degree that Hollywood is becoming nervous about the stars and producers of the countries of culture on the continent. The arts are in the marrow of the people, the sense of the beautiful in their blood since the days of the Middle Ages when men saw beauty as the reflection of the Beauty of God. And nowhere else is tradition of such paramount importance as in the realm of art.

The culture fostered in continental countries, including painting, sculpture, music, singing and so on, has an intellectual foundation and has little to do with the sensuous short-lived works that are poured out upon the world around us by the countries that never had or that have lost the Catholic tradition.

Our country was for many years cut off from the great stream of European culture, but now there are Irishmen who are endeavouring to connect our country with



BRUNO NOFRI (Producer)

it again and so enrich our lives and raise our standards. There is one such group of men and women in Dublin to whom highest praise is due and deep gratitude for their tireless efforts to this end, especially as they work voluntarily and are spurred on by the desire alone of giving us opportunity to enjoy the riches of that great tradition. They are the Dublin Grand Opera Society.

Grand Opera is an art-form that is especially difficult, involving as it does big numbers of people. A high standard of presentation cannot be achieved without a tradition, and as Ireland was for so long severed from that Opera-tradition, save for spasmodic visits of companies from the continent, proficiency in it can be learned only by hearing and seeing the performance of Opera by those artists who come from countries where the great tradition has always flourished.

The Dublin Grand Opera Society was founded sixteen years ago, with the avowed purpose of bringing together those interested in Grand Opera, of giving a better understanding and appreciation of it and of promoting the social and cultural influence

which this great form of art has in the lives of a people.

The members of the Society are not paid but work voluntarily. Wisely, for they knew their project was a big one and would need large funds even to attempt, they gathered round them a number of better off men and women who annually pay four guineas to become members of an Association of Patrons. The funds collected in this manner are devoted to defray the many expenses involved in producing operas.

The early days were dark, when they played to small audiences and found only scant enthusiasm in the general public. But they had faith in the greatness of Grand Opera well sung, well produced and well staged and they were not easily discouraged.

As the years passed, their faith was rewarded. From that beginning they knew that the Irish people were intelligent and that they loved good music, and they felt that time would bring them the necessary support.

Three years after their foundation the late Count John McCormack advised: "we should get the best talent available and bring it to this country." No Irishman was better fitted to advise a young opera-society than the man whose *Don Giovanni* made a packed Covent Garden rise to its feet and cheer and clap until their throats hurt and their hands were sore.

Since then, the Society has sought the world's greatest Opera stars and brought them to Dublin year after year. Not just one now and one again but whole casts of principals and, on occasion, chorus-leaders. No wonder the Dublin Grand Opera Society's seasons are, perhaps, the events in our entertainment year, no wonder the booking queues are long outside the Gaiety every season. Dublin music lovers have learned by experience that the D.G.O.S. gives them the leading singers, conductors and producers of the operatic world.

Page Sixteen



SILVIA BERTONA (Soprano)

It is heartening to see so many of all ages and from every walk in life reacting so well to what is worthwhile. It shows our intelligence and good judgment, and our appreciation of the genuine article. Have you ever been to see one of these operas, where the Italian stars fill the air with most enthralling melody in solo, duet, quartette? Don't be fooled by prejudice! You don't know what you're missing. Ask anyone who has been to the Opera! They will tell you how magnificent the experience is. You remember it for days and, when you hear on your radio an aria you heard in the Gaiety, it makes it come alive for you. Yes, it adds a great deal to the enjoyment of every-day life.

The Society sponsors each year two Seasons of Opera—Spring Season and Winter Season and each has a month's performances. In all, forty-five different works have been presented and each Season includes some opera new to the younger generation of opera fans. Under the auspices of the Society, Dublin has been given opportunity to hear the stars of the Opera

Comique of Paris, the Hamburg State Opera, the Munich Opera Company, Essen Municipal Opera and world renowned artists from La Scala and Rome. Continental conductors of great repute have come with these singers as well as producers trained in the great continental tradition. In recent years the Society has had the advantage of having the Radio Eireann Symphony Orchestra work in conjunction with them during the Operatic Seasons.

The Spring Season will bring us this year stars well known at La Scala, Milan, and at Opera Roma. Operatic personalities such as Simona dall' Argine, Miki Koiwai, Caterina Mancini, Maria dalla Spezia, Gabriella Tucci, Virginia Zeani, Gianella Borelli, Lara Scipione, Fernando Bandera, Umberto Borso, Giuseppe Forgione, Antonio Galié, Giulio Mastrengelo, Ferruccio Mazzoli, Giorgio Onesti, Arturo la Porta, Carlo Tagliabue, Ferrando Ferrari, will form the casts of the operas of this season. These are singers which any opera house in the world would be proud to present.

In no city in the world will better singing be heard than that at the Gaiety from 22 April to 25 May, and there, music lovers will gather in their thousands. It is most advisable to book seats for the operas for the singers you wish to hear, but even if you haven't booked, you may be lucky enough to get a seat or two even the day of the performance. You have to hear these artists only once and you will want to hear them again—and again. You are assured of a great night's enjoyment.

Great organisation and hard hours of work alone could bring to the Gaiety Theatre, Dublin so many great artists and between seasons the Committee of the Dublin Grand Opera Society, the Musical Director, Lieutenant-Colonel James Doyle, the Chorus Director and the members of the Society are by no means idle.



RENZO GONZALES (Bass)

The chairman of the Society, Lieut. Col. William O'Kelly, and the Honorary Secretary, Albert E. Timlin, a civil servant in every-day life, devote their annual leave to visiting Italy, France or Germany to audition and book singers for the following seasons. All during the year the committee, especially the Chairman, the Honorary Secretary and the Treasurer, Mr. Clement Morris, devote their entire spare time to the work of the Society.

That they have done an excellent service to the Capital city of Ireland and have a great record of achievement in the short few years they have worked together is evident from the brief account set out here. We wish them continued success in their important cultural work.

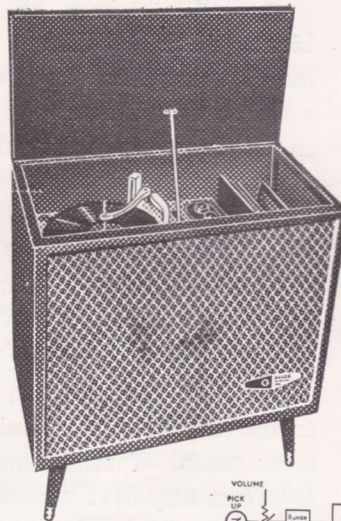
Every citizen who contributes to the success of this work by becoming a member of the Society, or by enrolling as a Patron, or by supporting the operas during the seasons is doing work they can be proud of, work, too, of great moment for our country and our people.

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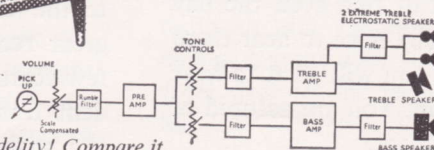


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ANDREA CHENIER

UMBERTO GIORDANO

Andrea Chenier was primarily a poet and a dreamer. He was born in Turkey and educated in Paris. An intense love for France involved him in the Revolution which finally claimed him as one of its victims. Luigi Ulica's libretto has taken considerable licence with the incidents of his life, but Giordano's music has immortalized the man.

The Opera opens in the Chateau of the Countess de Coigny, where Andrea Chenier is one of the guests. Madeleine, daughter of the Countess asks him to sing a song of love but instead he sings of the poverty of the peasants.



ANTONIO GALIE
(Tenor)

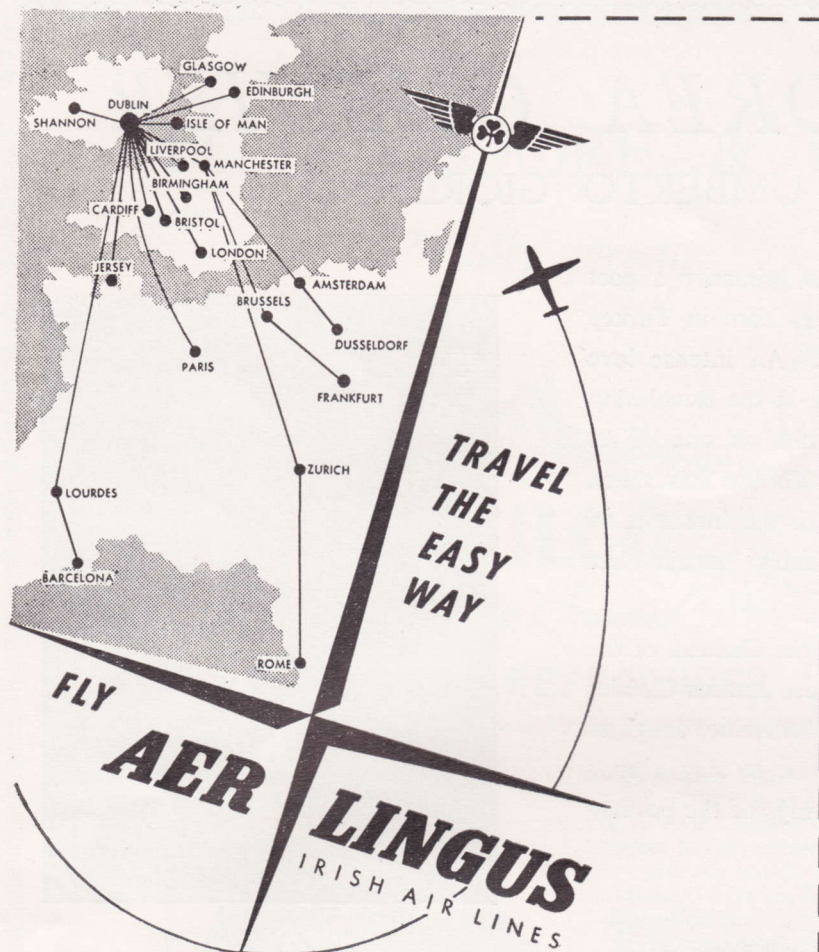


CATERINA MANCINI
(Soprano)

One of the chief servants, Charles Gerard, a revolutionary, now appears in the ballroom at the head of a rabble seeking redress for their wrongs, but the Countess orders the servants to disperse them. Madeleine, affected by their appearance and by Chenier's song, is drawn towards him.

ACT II. It is now several years later and the French Revolution is in full swing and the one-time servant, Charles Gerard is now in high favour in the Revolutionary Councils. He has always secretly loved Madeleine, daughter of the Countess.

This Act is near a Cafe on the Riverside



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1936 **21st** 1957



and Madeleine's mulatto servant carries a love letter from her mistress to Andrea Chenier arranging a meeting. The handing over of the letter is seen by a spy who speeds to report to Gerard. Chenier and Madeleine meet during an interlude created by Robespierre's passing, cheered by the populace. They agree to fly from Paris when Gerard arrives and in a duel between Chenier and him, Gerard is wounded and the poet and his love escape.

ACT III. At a session of the Committee of Public Safety during which the mob singing the 'Ca Ira' can be seen Charles Gerard preparing the charge against Chenier, who had written a denunciation of Robespierre and whose escape with Madeleine has failed, resulting in his

capture. Madeleine arrives, and offers herself to Gerard in exchange for Chenier's freedom and Gerard, nothing loath at the prospect of realizing one of his secret ambitions, agrees to do what he can. His pleas at the trial fail, however, and the cries of the blood-maddened crowd ensure Chenier's condemnation to the guillotine.

ACT IV. As a last act of clemency, Gerard has turned a blind eye to Madeleine's plan that she be allowed to take the place of another woman prisoner in order to go to the scaffold with Chenier. Gerard leads her to the prison cell where she finds her lover awaiting calmly his death. In each other's arms serenely they pass to the guillotine.

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Madame Butterfly

GIACOMO PUCCINI

Madame Butterfly is a tragedy of love and broken faith. Lieut. Pinkerton, U.S. Navy, whose ship has been stationed in Japan for some months, has met a beautiful Japanese tea-girl, Cho-Cho-San, and they are mutually attracted to each other. Goro, a marriage-broker, persuades Pinkerton that a Japanese marriage is binding only whilst he lives in Japan and that Cho-Cho-San may re-marry if his ship is recalled.

ACT I. Outside Cho-Cho-San's villa on the hill. The marriage ceremony is about to take place and Lieut. Pinkerton is extolling her beauty to Sharpless, the U.S. Consul, who warns Pinkerton of how much the girl is in love and how serious the outcome might be. He tries in vain to prevent the marriage. Cho-Cho-San enters and it becomes clear that she has even renounced her religion in order to



MIKI KOIWAI
(Soprano)

make the marriage more binding. The congratulations of her relatives, however, are rudely interrupted by the arrival of the Bonzo, Cho-Cho-San's uncle, a priest of the temple, who discloses that she, now called Madame Butterfly, has been attending the Christian Mission. The shocked relatives and friends denounce her and the lovers are alone, Pinkerton comforting his newly-wedded wife as Act closes in mutual protestations of love.

ACT II. Scene I. Inside Madame Butterfly's house. It is three years later, Pinkerton's ship has been recalled to America, and he has promised to return when the robins build their nest. Suzuki, Madame Butterfly's maid and companion, who has never trusted Pinkerton, shows that they are in reduced circumstances. Sharpless, the Consul, arrives with a letter from Pinkerton which announces Pinkerton's marriage to an American girl. His ship has been again ordered to Japan—Sharpless is charged with breaking the news to Madame Butterfly before the ship arrives.



GIANELLA BORELLI
(Mezzo-Soprano)

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Her joy at the sight of a letter which confirms her faith in Pinkerton's return prevents him disclosing its contents. Goro, the broker, in the meantime has urged her to re-marry and brings a wealthy potentate, Prince Yamadori, to urge his suit. She scornfully refuses him, and brings in her young child as evidence of her faith in Pinkerton. Unable to convince her, Sharpless sadly leaves as a cannon salute announces the arrival of Pinkerton's warship. In rapture, Butterfly and Suzuki decorate the house with flowers and with the child watch and wait all through the night.

Scene 2. The next morning, Suzuki persuades her mistress to rest and when she agrees, Pinkerton and his American

wife arrive. He learns from Suzuki of Butterfly's trust and devotion. Overcome with remorse, he commissions Suzuki to tell Butterfly, and says that he will care for the child. Butterfly, entering at this moment overhears all, and with tragic composure, offers her felicitations to Mrs. Pinkerton and tells her to return in half an hour for the child.

Left alone with the baby, whom she has named 'Trouble', Butterfly prays before the Japanese image, blindfolds Trouble and places an American flag in the child's hands. Behind a screen she impales herself on her father's sword, intoning 'Death with honour is better than life with dishonour' as Pinkerton returns.

AMUSEMENTS

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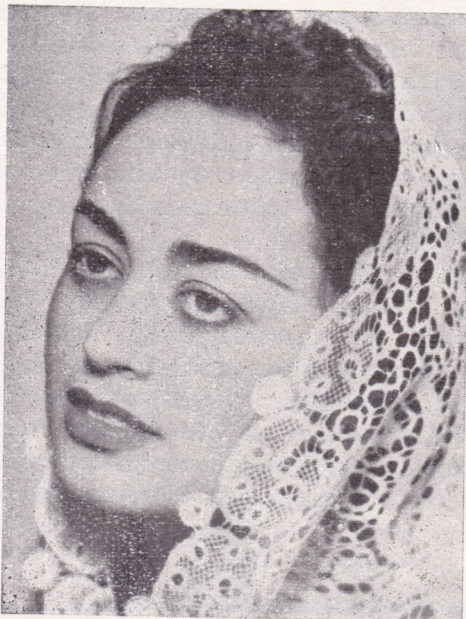
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LARI SCIPIONE

Aida was composed at the command of the Khedive of Egypt to commemorate the commercial opening of the Suez Canal. The outline of the story was prepared by one of the Khedive's officials for Shislanzoni the librettist, but Verdi himself suggested many of the most effective details.

Aida is an Ethiopian slave, servant of the Queen of Egypt, who had been captured with others during punitive expeditions. Her regal manner indicates her Royal origin, for she is the daughter also of a King.

ACT I. Scene I. Inside the Egyptian King's palace at Memplus. Ramphis, the High Priest has informed Rhadames, a Captain, that he is to be appointed to lead the Egyptian army against the Ethiopians. Madly in love with Aida, Ramphis sees an opportunity that if victorious the King might reward him by freeing Aida and bestowing her hand upon him. Amneris, the King's daughter, also loves Rhadames, and as the court gathers to invest the young soldier with his command, she asks him to return victorious.

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AIDA

Scene 2. This scene shows the ceremonial consecration of Rhadames by the priests of the temple.

ACT II. Scene 1. The apartments of Amneris. She has had news of Rhadames' victories in Ethiopia and decking herself for his return, sends for Aida, whose interest in Rhadames she has jealously watched. By announcing that Rhadames has been killed, she tricks Aida into disclosing her feelings for him. Amneris, who is a Queen, scorns the slave.

Scene 2. The entrance gate to Thebes. Pharaoh summons his court to honour the returning conqueror. After he is borne in in triumph, Amneris invests him with the conqueror's laurel wreath and the King asks him to name any reward he wishes. Rhadames then brings forward some of the prisoners he has captured including



FERRUCCIO MAZZOLI

GIUSEPPE VERDI

Amnonasro, the Ethiopian King and the priests and populace demand their death. Aida, in horror, recognises her father who warns her not to disclose his true rank. Rhadames asks as his favour that the lives of the prisoners be spared and the King grants his wish and in addition bestows his daughter's hand upon him and proclaims him his heir, amid popular acclamation.

ACT III. At night on the Nile bank. Amneris, on the eve of her marriage, accompanied by the High Priest, passes to pay her vows to Isis. Aida follows in secret, to meet Rhadames for the last time. Here she is discovered by her father, who urges her to discover from Rhadames the secret defensive dispositions of the Egyptian army, and she refuses, but later she persuades Rhadames to tell her, Amnonasro having hidden himself. In the meantime, Amneris the Queen, returning from the temple, denounces them and



UMBERTO BORSÒ



GIUSEPPE FORGIONE

Amnonasro escapes, but Rhadames submits to the guards and surrenders his sword.

ACT IV. Scene 1. A corridor in the Palace. Amneris, bitterly regretting her impetuosity in denouncing Rhadames, now tries to save him. She sends for him and as an alternative to giving up Aida, promises to obtain Pharaoh's pardon for him. As he refuses, the tribunal of priests lead him to the question and finally decree that he shall be entombed alive beneath the floor of the temple, for treasonable acts. Amneris turns upon the priests in anguish and fury.

Scene 2. Interior of the temple, with the tomb below. Whilst the temple ceremonies are performed above, Rhadames is discovered already in the tomb, resigned to die. Suddenly a figure is seen in the tomb with him. It is Aida who has previously concealed herself in the tomb, there to die with him. As the air is exhausted and the tomb closed, they sing a last farewell in each other's arms and thus perish.

Above them, Amneris kneels in prayer.

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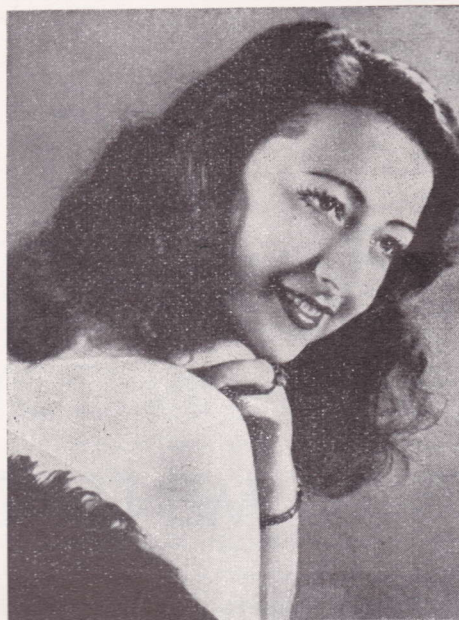
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TOSCA

GIACOMO PUCCINI

This three-act drama of passion, revenge and death is based on Sardou's tragedy of the same name and is only relieved by a tenuous thread of humour in the character of the Sacristan in Act I. It is at the period of the unsuccessful attempt before 1800 to make Rome a republic.

ACT I. Inside the Church of Saint Andrea in Rome, Mario Cavaradossi, painter and Republican has just missed meeting his friend Angelotti an escaped political prisoner who now hides in an adjoining chapel. Floria Tosca, a famous opera singer, and Mario who love each other now meet and Tosca's jealous nature is aroused by a fancied resemblance to another woman in the painting at which Mario works. She is reassured and goes out, as Angelotti comes from his hiding place and receives Mario's promise of help as a cannon shot is heard announcing the



SIMONA dall' ARGINE
(Soprano)

discovery of the escape. Scarpia, sinister Chief of Police, acting on information, comes to search the Church and meeting Tosca, excites her jealousy in order that she might betray Mario's political actions, leaving him free to pursue Tosca after he would arrest Mario.

ACT II. In the previous act it has been announced that Tosca would sing a new Te Deum at the Church nearby and the act opens in Scarpia's sumptuous office in the Farnese Palace, where his spies, failing to capture Angelotti, bring in Mario Cavaradossi for questioning as to where he has hidden him. He scornfully refuses information and Scarpia orders him to the torture chamber, as Tosca arrives after the Te Deum. She also refuses to speak, but after an agonising time listening to her lover's agony under the torture, she reveals where Angelotti is hidden, and Mario is brought in, learns what Tosca has said and repulses her. At this moment, news is brought of Napoleon's victory at Marengo and Mario rejoices, but is dragged away for execution.



CARLO TAGLIABUE
(Baritone)

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MARIA dalla SPEZIA
(Soprano)

The music of this delightful masterpiece was written in the white heat of genius in less than a month and has since maintained a firm hold on the operatic repertoire.

Dr. Bartolo is a jealous tyrant who has designs on the property of his ward, Rosina, and would marry her if he could. Count Almaviva is in love with Rosina, but owing to Bartolo's wrathfulness finds it very difficult to lay siege to her heart.

ACT I. Scene 1. Outside Dr. Bartolo's house. Having engaged some street musicians, Count Almaviva serenades Rosina under her window. Enter Figaro, the general factotum of the town and the barber of Seville, whose self importance and drollery make him popular with everyone. Almaviva enlists his help and Rosina indicates from her window that she is not adverse to Almaviva's interest but that Bartolo is a definite obstacle to the furtherance of his aims.

Figaro suggests to Almaviva that, disguised as a soldier under the influence of

The Barber of Seville

GIOACHINO A. ROSSINI

drink, he could force his way into the house and thus meet Rosina.

Scene 2. Inside the house, Rosina chafes under his imprisonment as Dr. Bartolo enters and enlists the help of her music teacher, Don Basilio, to further his own ends. They compose a marriage contract and Figaro appears. Rosina gives him a letter for Count Almaviva, whose name she thinks is Lindoro. Bartolo finds the letter, but the arrival of the intoxicated soldier prevents complications in regard to it, but confusion is worse confounded. Bartolo sends for the military police who arrest Almaviva, who privately discloses his rank to the officer who, in turn, arrests Dr. Bartolo instead.



GIULIO MASTRANGELO
(Baritone)



ARTURO la PORTA
(Baritone)

ACT II. Almaviva returns to the Doctor's house, this time disguised as a music teacher replacing Don Basilio who is supposed to be ill. His suspicions aroused, Dr. Bartolo, in order to keep his eye on the music teacher, orders Figaro to shave him in the music room. Everything goes reasonably well for everybody until Basilio turns up, but on being bribed pretends really to be ill. In the meantime, Figaro arranges to help the lovers to elope at midnight. Bartolo, now really suspicious, however, dashes off to complete the marriage contract in his own favour.

Later, when all is quiet, a violent thunderstorm breaks out and at its conclusion, Don Basilio brings in the notary with the marriage contract, but Figaro with the Count intercepts them and alters the contract in Almaviva's favour. So all is well and Rosina and he are united and Bartolo is mollified with the gift from her of her property.



TOSCA *(Continued from Page 29)*

In despair and at Scarpia's insistent demands, Tosca finally agrees to sacrifice her honour in return for Mario's life, on condition that a free passport for herself and Mario is first given her. Scarpia agrees, sends for his spy Spoletta and assuring Tosca it is to save his face, arranges with him in her presence for an execution with blank cartridges. Alone with her he writes the passport and advancing towards her with anticipatory joy, meets the sharp pointed knife which Tosca had grasped from the supper table and sunk in his heart.

ACT III. On the battlements of the prison, as day dawns, the lovers meet.

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Tosca shows Mario the passport and explains the mock execution, of which the soldiers are not aware. She impresses upon him the necessity for falling as the shots go off and remaining still until she sees it safe for him to get up.

The squad of soldiers arrive, the volley is fired and Mario falls. Then Tosca finds that Scarpia had triumphed in the end—the bullets were real and Mario is truly dead.

As guards rush up from below to arrest her for Scarpia's murder, she springs to the battlements and casts herself headlong to death below.

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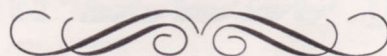
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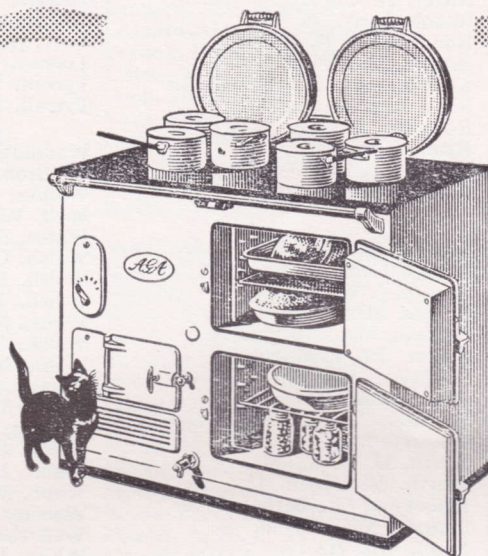
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In the second Scene in Norina's house, we see her reading a love story and singing its virtues. Malatesta arrives and informs her of his proposed plot. Ernesto, not in the plot, has written to her that he is coming to say farewell as his uncle is marrying and has disinherited him. Norina agrees to fall in with the scheme—Malatesta promises later to tell Ernesto.

DON PASQUALE

GAETANO DONIZETTI

ACT II. In Don Pasquale's house, Ernesto grieves for his imminent departure. Later, Pasquale meets Norina who is brought to him by Dr. Malatesta. Pasquale is so attracted to her that the 'marriage' is immediately arranged. Ernesto returns and, not yet informed, reproaches them both, but Malatesta contrives to advise him of the true position and he even consents to act as best man. After the ceremony with a mock notary, Norina drops her pretended simplicity and adopts instead that of an overbearing shrew, and the plot unfolds.



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ACT III. This is also in two scenes, at first inside the 'newly weds' house where the constant arrival of Norina's extravagant purchases have Pasquale near to dementedness. He makes one slight effort to assert himself but soon abandons the attempt. Norina drops a previously prepared note for Pasquale's edification, suggesting that she is to meet a lover later in the garden. He is taken in, sends for Dr. Malatesta who runs with the hare and hunts with the hounds.

Scene 2. In the garden, Ernesto serenades Norina and Dr. Malatesta and Don Pasquale rush out on him, but he escapes and Norina pretends that she has been alone all the time. This is rather too much for Don Pasquale whose matrimonial adventures have been so disillusioning, so Malatesta with expert timing now calls Ernesto from his hiding place, explains all to Pasquale who very thankfully bestows the mercurial Norina on the joyful Ernesto and for added measure at his escape, a handsome dowry.

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Opera Costumes

By R. S. PELISSIER

I wonder as you sit in your comfortable seat and thrill to the beauties of an operatic performance, the harmonious blend of voices and orchestra, are you conscious of any other details? Do you appreciate beautiful sets and colourful costumes? I think you do. I feel your enjoyment is increased considerably by the attractive picture presented to your eye by the blending colours of scenery and costumes.

There is immense scope for colour in opera costuming since most of the great works are cast in periods of lavish dress for both the sexes, a contrast indeed to the universal drabness of man's present-day attire.

In this present Season the planning of the costumes you will see began in Rome last January and our Italian friends have sent over a dozen huge cases of costumes of all sorts to a total of over five hundred complete outfits; thousands of pieces altogether. You know how difficult the average person finds it to pack for a holiday or even a short journey, so you will appreciate the job involved in this formidable task and I hope sympathise with us who have to pack and send it all back five weeks hence!!

To dress an Opera can be a most fascinating and more often than not a heartbreaking job, especially for people like our Society running on a penny-tight budget. You hire things here, borrow things somewhere else and, most expensive of all, make what you cannot improvise.

Operas being, on the whole, period pieces do not encourage individual design in costumes but necessitate a considerable amount of careful research to find just


what the characters you will dress did wear in the time chosen by the composer. This time-consuming job done we often find the exact costume impracticable; too clumsy for stage work and too uncomfortable for a singer who must of all things have clothes that do not restrict in any way. An uncomfortable costume could spoil a singer's performance, spoiling concentration which should be on the music.

The Designer must then improvise, retaining the essential character of the time but making the frock or suit wearable for the required purpose. Your dressmaker or tailor must then work from sketches made when the final touches and colours have been agreed.

The Society, manned by amateurs, has over its years of existence, faced many wardrobe problems, yet I think we have succeeded in presenting generally well-dressed presentations, a success due to the efforts of these people who are prepared to devote their time and efforts to this necessary but unpublicised work, and hard work it can be. We began our existence in the Emergency years. Materials were scarce and the dangers of the sea routes made hiring from cross-Channel nigh impossible; one set of costumes was actually lost on a torpedoed ship on route to us and had to be replaced in a matter of days.

In those days we began to make our own costumes and to-day, thanks to local efforts by designers, tailoresses and our amateur Committee, we can dress many Operas completely and many more in part.

The same Committee now begin five weeks intense 'back-room' work, handling all these hundreds of Italian costumes, seeing that everyone has the correct suit, frock, hat, cloak or what have you; finding what has got lost, mending anything that gets torn or doing anything else if it's a costume detail. Hard work but done cheerfully from a love of the stage and opera in particular and without a regret for five weeks spare time given up to assist towards your greater enjoyment.



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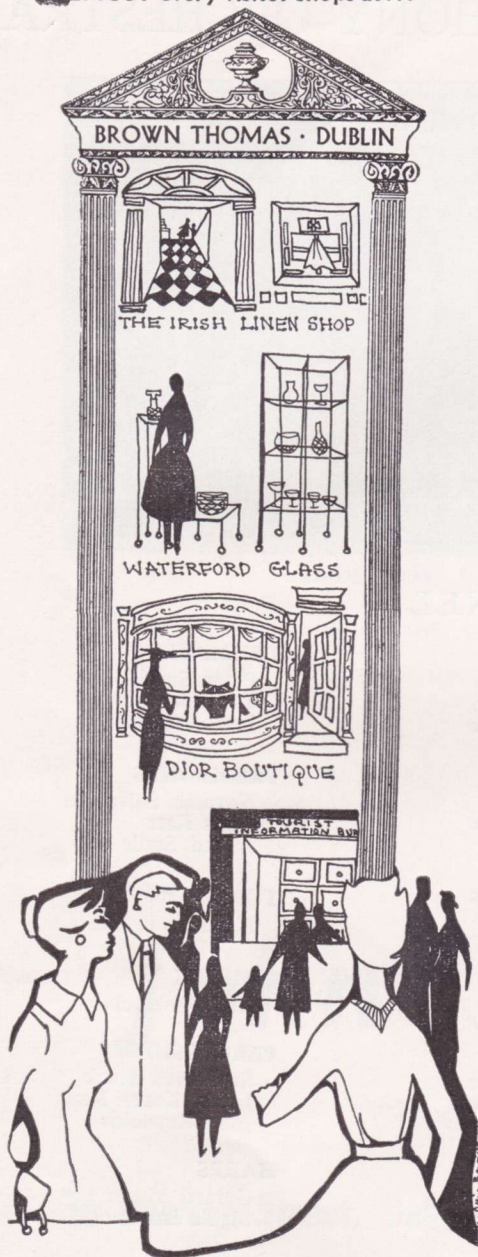
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ROBERT FEIST

Born in Cincinnati, Ohio, U.S.A., and began the study of piano at the age of 7, continued his formal musical studies at the College of Music of Cincinnati, graduating with the Bachelor of Music degree, with distinction, in June, 1950. During these years he performed in hundreds of concerts and recitals in Ohio and surrounding states, both as soloist and accompanist, and in May, 1950, appeared as soloist in the Cincinnati premiere of the Rachmaninoff 4th Piano Concerto. Did considerable work as coach in the College Opera Department and with the Cincinnati Music-Drama Guild (collaborating in many of the latter's operatic productions, among them the Cincinnati Symphony Orchestra's performance of Vittorio Giannini's *BLANNERHASSETT* under Thor Johnson).

Mr. Feist then passed several months in New York City as coach and accompanist to many singers, including Metropolitan Opera basso, Lorenzo Alvary, and as assistant conductor in one of the prominent Opera Workshops of the city, preparing some 20 operas of the French and Italian

repertoire. Called to military service in February, 1951, he passed two years as an Artillery Intelligence Chief, participating, however, in numerous concerts while in uniform, among these several appearances in December, 1952, as soloist in the Tchaikovsky 1st Piano Concerto with symphony orchestras in the Pacific Northwest.

Returning to civilian life, Mr. Feist was granted a Teaching Fellowship to Indiana University, foremost in the United States for its operatic endeavours, and here he taught piano, prepared many of the operatic productions, performed in concerts, and completed his higher musical studies which led to his Master of Music degree in June, 1954. Having been awarded a Fulbright Fellowship by the U.S. State Department, he came to Italy in September, 1954, and was placed in the Rome Opera House where for the next two years he obtained the maximum experience and development in all phases of operatic activity, particularly in the realm of the assistant conductor, collaborating with such prominent conduc-

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tors as Santini, Gui, and Gavazzeni and assisting in the Rome productions of most of the Italian repertoire from Bellini to Pizzetti. (Among the operas in which he served as collaborating pianist were such varied works as Rocca's *IL DIBUK*, Verdi's *VESPRI SICILIANI*, Puccini's *MANON LESCAUT*, and Wagner's *MEISTER-SINGER*, the latter under Rudolf Moralt of the Vienna Staatsoper).

Mr. Feist has conducted opera and concert in Italy, having made his debut with the Rome Opera Orchestra in 1955, and has worked as coach or accompanist to many prominent singers such as Inge Borkh, David Poleri, Maria Caniglia, Paolo Silveri, Fedora Barbieri, Adriana Guerrini, Mirto Picchi and Franco Calabrese. He has

participated in various capacities in many other Italian opera seasons and festivals, among these in Spoleto, Siena, Tunis, North Africa, and the current Dublin Festival, which marks his first visit to Ireland. Mr. Feist describes the Irish as among the most sincere and friendly in the world, and is most gratified with his work as Chorus Master, rejoicing in the enthusiasm of the Opera Chorus and the untiring efforts they have demonstrated in learning such difficult choral operas as *ANDREA CHENIER* and *AIDA*.

Following his current engagement, Mr. Feist returns to Rome briefly before taking up residence in Germany in July where he is under contract for the following year at the Augsburg State Opera.

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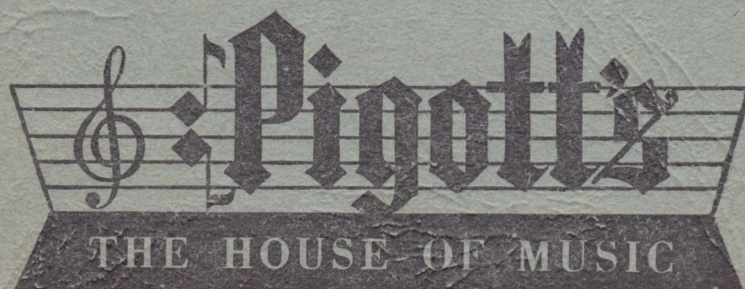
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